



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"Now the herald lark
Left his ground-nest, high towering to descry
The morn's approach, and greet her with his song."
Milton.

"To hear the lark begin his flight,
And singing startle the dull night,
From his watch-tower in the skies,
Till the dappled dawn doth rise;
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar, or the vine,
Or the twisted eglantine."—*Milton.*

"When first the lark high soaring swells his throat
Mocks the tired eye, and scatters the loud note."
Coleridge.

"the singing-lark that sings unseen;
The minstrelsy that solitude loves best."—*Coleridge.*

"Oft with patient ear
Long-listening to the viewless sky-lark's note;
(Viewless, or haply for a moment seen
Gleaming on sunny wings), in whispered tones
I've said to my beloved, "Such, sweet girl!
The inobtrusive song of happiness,
Unearthly minstrelsy! then only heard
When the soul seeks to hear; when all is hushed,
And the heart listens."—*Coleridge.*

"Up springs the lark,
Shrill-voic'd and loud, the messenger of morn;
Ere yet the shadows fly, he mounted sings
Amid the dawning clouds, and from their haunts
Calls up the tuneful nations."—*Thomson.*

"Phœbus already quaffs his morning dew,
Each does his daily lease of life renew.
He darts his beams on the lark's mossy house,
And from his quiet tenement does rouse
The little charming and harmonious fowl,
Which sings its lump of body to a soul:
Swiftly it clammers up in the steep air
With warbling throat, and makes each note a stair."
Shadwell.

"The sprightly lark's shrill matin wakes the morn."
Young.

"Now rings the woodland loud and long,
The distance takes a lovelier hue,
And drown'd in yonder living blue,
The lark becomes a sightless song."—*Tennyson.*

"Mark the morn, when first she springs
Upwards on her golden wings;
Hark, to the soaring, soaring lark!
And the echoing forests,—hark!

What say they?—Love and Mirth!
In the air, and in the earth:
Very, very soft and merry
Is the natural song of Earth."

Barry Cornwall.

Jeremy Taylor says of the lark:—

"Then it made a prosperous flight, and did rise and sing
as if it had learned music and motion of an angel, as he
passed sometimes through the air about his ministries here
below."

In one of his epistles (to William Hazlitt), Leigh
Hunt has a playful passage on the bird:—

"Imagine, for instance, a lark at the casement
Stand glancing his head about, deep in amazement;
Then turning it up to the cloud-silvered skies,
Strikes off to the fields with the air in his eyes,
And heaving and heaving,—thrill'd quivering, and even,
Goes mounting his steps of wild music to heaven."
Leigh Hunt.

The poet has a graver-toned one on the same subject,
used in beautiful illustration of a loyal-hearted senti-
ment:—

"The lark dwells lowly, on the ground,
And yet his song within the heavens is found;
The basest heel may wound him ere he rise,
But soar he must, for love exalts his eyes.
Though poor, his heart must loftily be spent,
And he sings free, crown'd with the firmament."
Leigh Hunt.

OBJECTS OF MUSICAL EDUCATION AND THEIR TIME.

BY DR. MARX.*

(Continued from page 75.)

We have already said that the pianoforte possesses an extremely voluminous literature, partly written expressly for it, and partly adaptations from other works foreign to it. What can be more natural or more enlightening than to make these works the chief means of instruction, their complete possession being one of the objects of pursuit. For this end, technical readiness, finger exercises, and studies are required. But these are manifestly only means to an end: and as certainly as their use ought not to be delayed, so certainly also they ought to be set aside when the required dexterity has been gained, and the principal difficulties overcome: or else, from a want of methodical arrangement, exercises may be prolonged without end. We cannot conceal from ourselves that in these latter times this error has been stretched to excess, and has overwhelmed us with countless studies, &c. Every respectable teacher, every distinguished amateur, considers himself bound to present the world with some dozens of studies, from which a few particular artistic forms of fingering are to be acquired. And since the composition of a well-sounding study exacts nothing but the occurrence of an idea to be worked in the ordinary routine of composition; since, moreover, a little burst of enthusiasm is highly thought of in these matters; and further, since the brilliant playing of the author, or the reputation of his master, renders him tolerably sure of his public, we can never tell when this composition and spread of studies will come to an end; neither, indeed, can we imagine how the pupil shall find time to labour through the most respectable of them only; to say nothing of the real works of art themselves, for whose sake alone the whole drudgery has been endured.

Let the non-musical inquirer consider the foregoing as a token of good and bad instruction in the question before us

Sebastian Bach and Handel, Joseph Haydn, Mozart and Beethoven—these are the artists to whom we owe the greatest and most numerous works of art for the pianoforte. Among these, Bach and Beethoven stand forward, the one in elder, the other in our own times, as those who have reached the highest eminence. After them, Emanuel Bach, Clementi, Dussek, Karl Maria von Weber, Hummel, and many more, may be named. We abstain from giving a more numerous list, particularly

* *Dr. Marx's General Musical Instruction.* Published in Novello's Library for the Diffusion of Musical Knowledge. Cloth, price 6s. 6d.

Objects of Musical Education and their Time—*continued.*

of those still living, as it is not the province of this work to pass judgment upon individuals. Upon the highest, the vast preponderance in estimation of the five first-named artists, there is not the slightest question among those who have the least tincture of art. The one may indeed be compared with the other, but the high pre-eminence of all is unquestioned.

We can therefore declare, as a condition for good pianoforte teaching, that the works of those five eminent men* shall be considered as the distinguished and governing lessons in the instruction. Whatever finger exercises, hand lessons, or secondary work, a teacher may find necessary for his pupil, must be left to his decision, as it cannot be estimated. But the teacher who does not conduct his pupil into the study of the five great masters, as soon as it can be done with any precision, and the time of the lesson permits it, and does not make them the chief object and goal of the instruction, such a teacher, we say it without hesitation, is not able to give a true artistic education, however clever and careful he may be in other parts of his duty. Teachers who keep their pupils to fashionable dances and such trifles, to arrangements from favorite operas, &c., are altogether unworthy of the confidence of those who seek for genuine education in art. Therefore, no teacher ought to be chosen without the previous knowledge of his method of instruction.

Pianoforte learning may begin very early—in the seventh or eighth year, or even earlier, even before the hand can span the octave. There is, moreover, a sufficiency of excellent works of Haydn and Mozart, well adapted to the sensibilities of that tender age, if the teacher be but capable of choosing them.

(To be continued.)

BIRMINGHAM MUSICAL FESTIVAL.

THE Committee of Management of the Birmingham Musical Festival request that the Editor of the *Musical Times* will do them the favour to insert the accompanying correspondence in his next impression. *Committee Room, Town Hall, Birmingham,*
July 23, 1855.

“MADAME CLARA NOVELLO AND THE BIRMINGHAM FESTIVAL.

“To the Editor of the *Manchester Examiner and Times.*”

“DEAR SIR—My attention has been called to two places in your paper of 14th of July, in which you allude to my sister, Madame Clara Novello, in connection with the approaching Birmingham Musical Festival, in a manner

* We have to give an urgent warning with respect to Seb. Bach's work, the “*Wohltemperirte Klavier*,” that the younger scholars be not set too early to the study of it; and that neither they nor others should be persuaded that everything that that great man has composed—often composed for momentary objects of instruction, &c.—was of equal value. Bach's manner is so different from the modern style, that we cannot without reflection employ his works. This, and the usual beginning with pianos of the most accustomed temperament, have driven more friends of art from this master, than the pleasure of his music has created him admirers: and, therefore, with the greatest veneration in his regard, we will not refuse to acknowledge that another portion of his works, namely his dances, have outlived their time and become antiquated. But the enlightened teacher will find in the six preludes pour les commençans, in the inventions and single fantasias, namely in the English and other suites among the preludes, sarabands, jigs, &c., a rich choice of the most charming and imperishable compositions, most intimately adapted to our tastes and feelings, and highly calculated to produce both pleasure and improvement in his scholars. We would here wish to recommend the new collective edition of Bach's works, at Peter's, in Leipzig. As an Introductory School for conducting from our own time and manner into those of Bach, which are so importantly different, and for primary instruction in polyphonic playing, the Author has published a selection from Seb. Bach's compositions, at Challier's, in Berlin, at 20 Sgr.

The above warning may also apply to Handel, whose works, however, for the pianoforte, are not numerous. We can recommend his Six Fugues and a Capriccio, at Frautwein's, in Berlin, for more advanced students.

the injustice of which you will perceive when made acquainted with the facts. You say other sopranos were engaged, ‘Madame Clara Novello not being accessible’ (page 11). Now, my sister was, and still is accessible, at the same terms she received last year at the great Festivals of Norwich and Liverpool. Elsewhere (page 5) you say, ‘There is, as we said before, one name wanting. We refer to Madame Clara Novello; and we regret, for the sake of the lady herself, that she is not of this noble band. The Committee, fully appreciating her artistic powers, sought her co-operation; but the liberal terms offered (the same as in 1852) did not meet Madame Novello's views.’

“Now the Committee had, and still have, the power to secure my sister's services at the Festival, on the same terms as she received at Norwich and Liverpool; but they decline to do so, and have engaged instead a number of foreigners to sing English Oratorios.

“Having so decided, they had no right to use my sister's name any farther; and the present misrepresentation is the more unfair, because the Committee have put it forward at a time when they know my sister to be absent from England—she having taken the few days' cessation from her arduous profession to visit her children in Italy, previously to her renewed exertions at the Hereford Festival, on the 21st of August.

“If the Birmingham people are disappointed of hearing their favourite, the Committee are alone to blame; they offered terms which they knew could not be accepted; since my sister received as much at Birmingham when a girl, before her marriage, and when her standing in the profession entitled her to sing only the second and third-rate songs. These, therefore, cannot be called ‘liberal terms,’ as they are much under those which my sister received from other great Festivals; and the Committee have no right, now, to try, by their representations, to divert public blame from themselves towards an artiste who has always made so strong a point of keeping faith with the public. I must again protest against the impropriety of using a singer's name in connection with a Festival, the directors of which have refused her services.

“I am, dear Sir, yours faithfully,

“J. ALFRED NOVELLO.

“London, 69, Dean Street, Soho, July 16, 1855.”

REPLY.

Mr. Novello commences by stating that his attention has been called to two places in the *Manchester Examiner and Times* respecting the injustice done to his sister in connection with the approaching Birmingham Festival.” With regard to the first—“Madame Clara Novello not being accessible” (page 11), the Committee have authorised no statement to this purport. As respects the second (page 5), the Committee are prepared to take the whole responsibility, and to justify, if required to do so, by making public their offer, their assertion that the terms offered Madame Novello (the same as in 1852) were and are liberal. Mr. Novello proceeds to state that “the Committee have still the power to secure the services of my sister on the same terms she received at Norwich and Liverpool, but they decline to do so, and have engaged instead a number of foreigners to sing English Oratorios.” To this intimation, however, the Committee have no intention of acceding, having before them the pecuniary results of both those musical undertakings, which they are anxious to avoid here; and, as respects the foreign singers, the Committee beg leave to refer Mr. Novello to the list of names in the programme, and to the ladies themselves, for an answer to his uncalled-for allusion. Mr. Novello then says, the Committee “having so decided” (namely, to decline Madame Novello's services), “had no right to use my sister's name any further; and, moreover, “the present misrepresentation is the more unfair, because the Committee have put it forward at